THE MAGIC LANTERN GAZETTE
Magic Lantern Society of United States and Canada
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Spring 1991

Magic Lantern Shows at the Witte Museum

by Maura Ciarrocchi
Staff writer ,Today's Catholic
Friday, Dec. 14,1990

Magic lanterns, the forerunner of film, television and special effects will be on view at the Witte Museum through Feb. 28. "The Magic Lantern: From Victoria to the Flappers," will feature magic lanterns dating from 1850 to the 1920s, which were used by touring professional entertainers, in universities, as a child's toy and in the home for family entertainment. A schedule of authentic magic lantern shows follows: December 15; "A Victorian Christmas"; 1:00 p.m. and 3:30 p.m.; with internationally-renowned husband and wife team Terry and Debbie Borton. Dec. 16; "Madrigal music group; the Merrie Court Singers" in historical costume will perform Christmas carols through the ages; 2:00 p.m. Jan. 12 and 13; "Peerless 19th Century Magic Lantern Show"; with lanternist Mervyn Heard from Hampshire, England; at 1:00 p.m., and 3:00 p.m. Jan. 26 and 27; "Professor Optix' Magic Lantern Show"; presented by Ohio's Larry Rakow; 1:00 p.m. and 3:00 p.m.

All shows will be on a first-come, first-served basis. Admission prices are $4 for adults, $2 for senior citizens, and $1.75 for children ages 4-11. Children under 3 are free.

Religion and magic lanterns developed in the 1600s, magic lanterns were eventually eclipsed by the growing popularity of the modern cinema. Their popularity spread like wildfire by the mid 1800s.

FEATURES

Champions OF THE SOCIETY

PROMOTE SHOW AND TELL OF THE MAGIC LANTERN

San Antonian Jack Judson, a member of St. Peter Prince of the Apostles Parish, is one of a worldwide breed of

continued page 2

"Professor Optix" - Larry Rakow

INSIDE

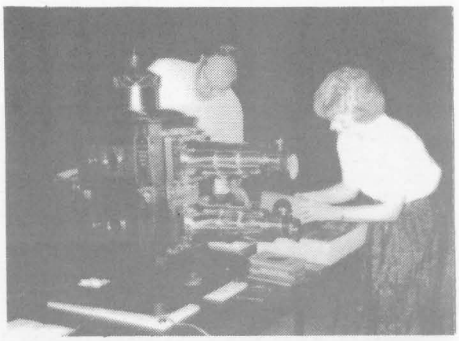
- SHOWS, DISPLAYS AND MORE
- WHERE ARE THE MEMBERS
- FINANCIAL REPORT
- CONVENTION QUESTIONAIRE

ORIGINAL GREEN INK

Shows at Witte Museum cont.

magic lantern enthusiasts and collectors. Jack and Ganahl Walker entertained visitors at the Witte Museum when the magic lantern exhibition opened earlier this month. Their shows ranged from the religious to the humorous. Jack is an "encyclopedia' of lantern lore.

Mervyn Heard, magic lanternist



Terry and Debbie Borton prepare for show

continued page 10

Gazette Honored

The Library of Congress has asked for all past issues of the Gazette beginning with Volume 1, Number 1, and we have gladly sent them off to them for their files. We have also placed them on a complimentary copy mailing of this and all subsequent copies. Perhaps, this resource will now be noted and available to many people.

HENRY VAN LIESHOUT
1929-1991

Henry Van Lieshout, "Dutch" to his friends, founding member of the Movie Machine Society, passed away on April 8. 1991, at the age of 62, after a long courageous battle with lymphoma. Dutch was a charter member of the Magic Lantern Society, and belonged to the Puget Sound Photographic Collector's Association. He had many friends all over the world, and he will be sorely missed. Our sympathies go out to Betty, his wife, and family.

What About the Next Convention to be Held in San Antonio, 1992?

This is a request for a show of hands by those who plan to attend the convention. It is vital that we know early on, as close as possible, how many people WILL attend, since many things hinge on the numbers. In fact if there is insufficient interest, should we have one? Well that at least ought to get some response.

Please respond to Jack Judson by letter, card, telephone, or FAX 512-822-1226) or in person, with the number of persons that WILL attend, by July 30, 1991, PLEASE!

Much planning is necessary, so your cooperation is appreciated.

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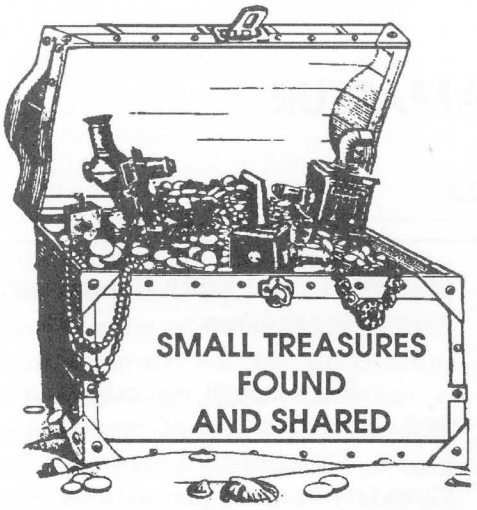


Our Honorary Life Member continues to amaze by both his longevity, a spry 96 this year, and by his unselfish sharing of Lantern Slide Finds.

When someone offered John some old slides, he recognized that they were some of those used by a famous preacher who wrote the worlds best selling novel, "In his Steps". In fact it is second only to the Bible in books sold! The slides illustrate the story, and John cooperated in having a video made using the original slides. It is a very nice video, and historically interesting to the Lantern aficionado. Should you want a copy of the video, drop John a line, and I am sure he will direct you to the source.

I thought I had gone to heaven, when last September I happened into the remote town of Cripple Creek, Colorado. For there just as one comes into town around a curve in the road, is a small building with a large sign across the front "Magic Lantern Theater". Well naturally I nearly "flat spotted" the tires on my rental car by stopping so suddenly. Took several pictures, but it was sadly not open. After searching all over this small town, I learned that it was only open randomly. I drove about 50 miles back the next day, and it was still not open, but I did get the name of the lady said to run it. For some time I could not get a valid phone number, or address, but finally I did manage to talk with Martha Hudson, the proprietress, and showlady.

Now the bad news, she had sold the theater, and it will become a casino, (only slightly more reputable than a Magic Lantern Theater), soon. The really bad news is that she was by her description, using a carousel projector with what sound like 35 mm slides of Cripple Creek. How many times have you been "excited" only to have a let down?

I attended Uwe Brekers auction in October, in Cologne, Ger., plus 2 others in a two day period. The Lantern material was limited. A recent auction had more and better items. Had fun visiting with our members the Shapes, Cor Van Mazstricht, Ernst Hrabalek at the Breker auction.

The British Magic Lantern Society has changed its name to "The Magic Lantern Society".

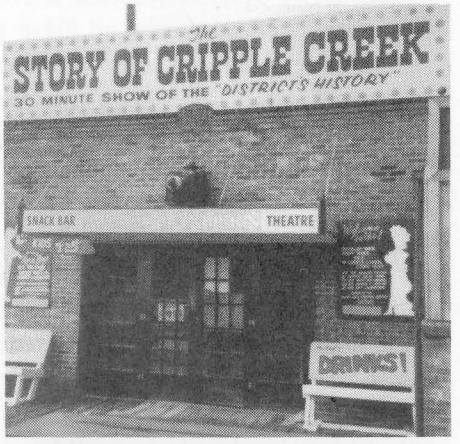
A great time has been had by thousands of people that have visited the Magic Lantern Exhibit at the Witte Museum in San Antonio, Texas, beginning Dec. 6, 1990, and now extended to September, 1991.

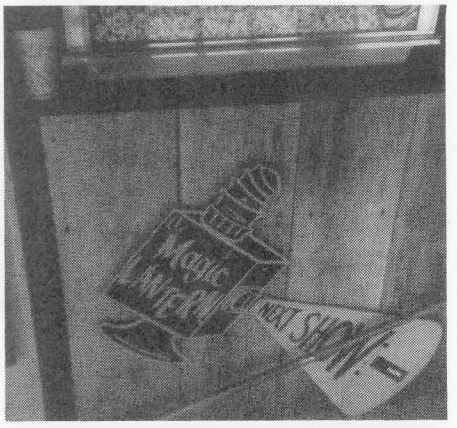
Of those about 1500 people thoroughly enjoyed authentic Magic Lantern shows, given during December and January, beginning with a wonderful Christmas show by the fabulous Borton, followed in January by the terrific Mervyn Heard show from England, and concluding with a wonderful Professor Optix show by Larry Rakow. All different, but all well received.

At the beginning of each show, I have a short demonstration of the history of light sources used with the Lantern, which climaxed with the lighting of an original Limelight burner, with original lime. As I said, those attending were really "In the Limelight", perhaps for the first time this century in this country. It is really exciting to see the brilliant white light of the Lime light, and why it was such an improvement over the Oil burning wicked lamps. Fortunately a Dallas TV station, CBS, and PBS taped parts of the exhibit, and lighting of various light sources for news. Media coverage in fact was quite good, and the Society was always mentioned, as it is in the 4000 square foot exhibit. If you are this way between now and September, drop by and I will be happy to show you through.

Ralph Shape sent along an interesting article with photo, particularly due to the location of the photo, and the illustration, which seems to be that of a Lantern?

Jack





THE KODIOPTICON AND THE AMATEUR

from KOKADERY MAGAZINE - 1915

By B.B. Snowden

I - The Charm of the Lantern

There was a time when the stereopticon was a mysterious thing, an instrument of optical magic. That passed, and the stereopticon came to be regarded as the lecturer's professional crutch. Then, with the advent of the "movies," the instrument became more widely popularized, and the mysteries of its operation better understood. To-day the lantern is in everyday use in churches, schools, literary and scientific societies, and in the vast number of homes.

The phenomenal spread of amateur photography is largely responsible for this remarkable development. And yet there are great numbers of amateurs who do not yet realize the opportunities which the now simplified stereopticon offers. Many of them still think of the optical lantern as the cumbersome instrument it was a decade ago. Others imagine that slide-making is a difficult and expensive process.

Lantern work to-day is simplicity itself. Anyone who can screw an electric plug into its socket, to run a fan or vacuum cleaner, can manage a Kodiopticon with ease and comfort, and any one with a Kodak or Brownie, from the vest-pocket size to the 3 A or larger, who knows how to make Velox prints can also make lantern slides on Velox Lantern Slide Film.

Granting all this, what, you ask, is the charm of the lantern?

Though just an ordinary amateur I will try to answer the question out of my own experience.

At first, it was just the miracle the lantern seemed to perform that fascinated me. Then I got hold of all the books on the subject I could find. That was ten years ago. But the deeper I got the more difficult the art of slide-making seemed to be, so I let the matter rest. My first lantern slide was not made until about a year before Velox Lantern Slide Film was placed on the market. Since Velox film appeared I have used nothing else. And now, though it was the seeming miracle of the lantern transforming a tiny picture in a lantern slide into a larger life-like picture on the screen which got me started, I find that the charm of lantern slide projection lies in something much more sustaining than the mere novelty of a pleasing pastime.

THE SCREEN ALSO INTRODUCES THE ELEMENT OF SURPRISE

First of all, the Kodiopticon amateur is stimulated by the appreciation of a large number of friends and acquaintances, and feels a satisfaction in producing that which is useful and entertaining to others.

Even though you may keep a well-arranged album of your photographs, it reaches by a narrow circle. Consider how many persons look over your albums in the course of a year; then consider how many would be likely to see your pictures if they were projected on a screen. In the comparison there is food for thought. When one has spent time and effort on picture-making it is a pity not to put the results to the widest use.

Then consider, also, that there is increased pleasure in the communal enjoyment of a picture. The album-picture can be seen by but one or two persons at a time. The same picture thrown onto the screen can be simultaneously and far more comfortably enjoyed by as many persons as your room will seat. The screen also introduces the element of surprise. Your guests do not know what is coming next, and if the slide happens to be a funny one or a view of exceptional beauty, the keen wit and enthusiasm of the Kodiopticon party will make the most of it.

But beyond all this, the Kodiopticon is a great incentive to picture-taking. There is a world of interesting things about us which ordinarily we do not think of photographing, for the pictures, we feel, would be of no particular use. Such are the ordinary record pictures of streets and houses and public buildings, of old landmarks, of men at work, of geological formations, and of countless other things that meet our eye at every turn. The stimulus of the Kodiopticon sends us every-

where to many points of interest that we formerly passed by. or we feel that though many of the subjects we will photograph may not yield works of art, they will yield slides with which to surprise and entertain our friends. And the astonishing thing is that picture-taking thus directed actually results in a higher average of pictorial merit than is to be had from the restless search for a striking composition.

That, feebly expressed, is for me the charm of the lantern.

II - Projection and the Slide

The principles of lantern-slide projection, puzzling to some, are really not difficult to grasp. The Kodiopticon simply reverses the camera process, as shown by the accompanying diagram.

Suppose that you are taking a picture of the front of a store AA. Then B is the lens of the camera and CC the plate or film. If your Kodak had a ground glass at CC you would see upon it the image of the store-front upside-down. That is, the light from the point A would pass through the lens to the point A', the light from B to B', etc.

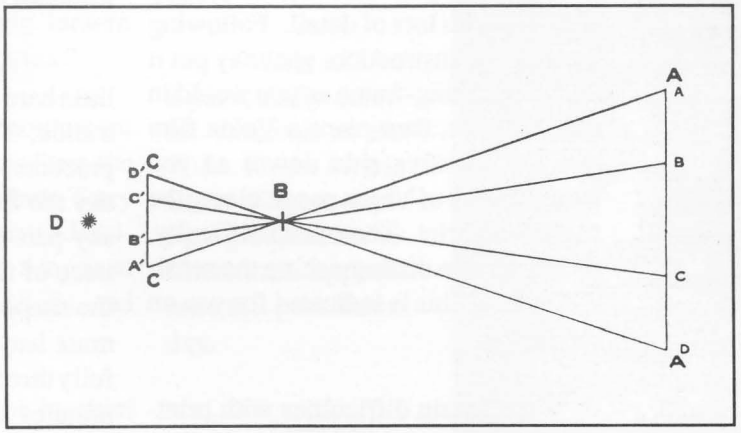
This is the camera process. Reverse it and you have the Kodiopticon process. Instead of a sun-illumined store-front at AA you have a white screen in a darkened room. Instead of a Kodak you have a bellows chamber between B and CC lighted from behind at D. This light is gathered and diffused by a set of condensing lenses between D and CC. Instead of a film or plate at which may for convenience's sake be thought of as a transparent print. thus, instead of the image of the illuminated store-front passing through the lens B to the plate or film CC, you have the illuminated image from the lantern slide at CC passing through the lens B to the screen AA. There is nothing mysterious or occult about it. The two processes are optically the same, one being merely the reverse of the other.

Why, then, doesn't the image appear on the screen upside-down? The answer is simple: you put the slide into the lantern upside-down and it is accordingly thrown onto the screen right-side up.

The comparison between the Kodiopticon and the camera may be carried a step further. Just as a single detail of the store- front, say, the sign, will be larger or smaller on the film according to the distance at which you hold the camera, so the size of the image on the screen will be larger or smaller according to the distance at which you place the Kodiopticon from the screen. Only here again the process is reversed; the nearer to the screen the Kodiopticon is placed the smaller the image will be and the farther away the larger.

Formerly, all lantern slides were made of glass, but Velox film now provides a much simpler and more expeditious method of slide- making. Velox Lantern Slide Film is very much thicker than negative film, and is light and unbreakable, is mounted in a cardboard frame for use in the lantern which holds it rigid and makes it easy to handle.

Lantern slides, in this country, have a standard outside measurement of 3-1/4 by 4 inches. The shorter dimension is always the height; that is, you cannot put a slide into the lantern with the short sides at top and bottom. These dimensions, however, do not indicate the actual size of the slide image, for in glass slides the binding and mask cut off part of the slide, and in film slides the frame and mask do the same. The mask or mat is nothing but a black paper cut-out to cover part of the film.



The masks or mats for Velox film are made with openings of six sizes and shapes. It is best to provide yourself with one packet of each. Then, as the frame itself is an adequate mask for your larger pictures, you are provided with seven possible openings, and this range of

continued page 6

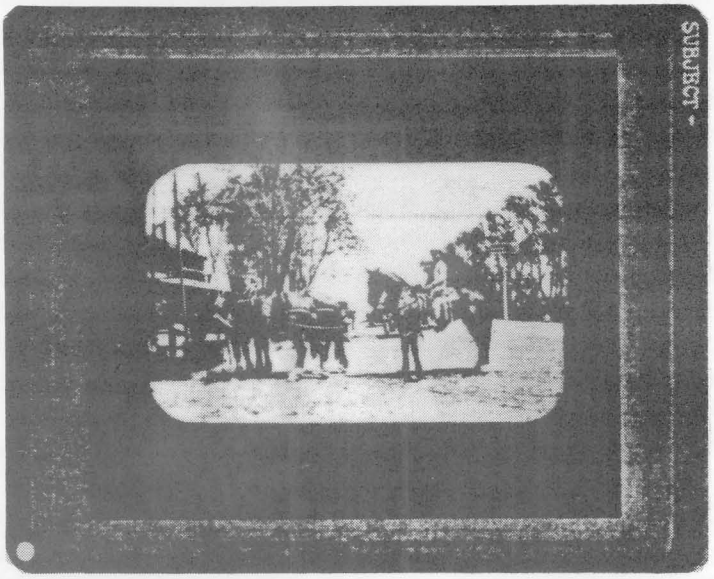
sizes and shapes will prove sufficient for you to print a slide from almost any negative from the Vest-Pocket size up. Of course, if you are printing from a 3A or 4 x 5 negative you must select only a portion of it. This need not worry you, however, for you will be astonished to see how many of your larger pictures are improved by this process of selection. I have masked a large number of horizontal N. 1Kodak negatives so they make vertical pictures, and fully half my Velox slides are from 4 x 5 negatives. I have used every style of mask, and in many cases I have used no mask at all but the frame. This should illustrate the wide range of choice in making slides by contact on Velox Lantern Slide Film.

I began by thinking that only my small negatives would be useful for slide-making. Now, whatever the size of the batch of negatives I develop, I expect to make slides from at least half of them as a matter of course. The process is easy, and it is fascinating.

III - How to Make the Slide

Velox lantern slide film puts slide-making within the reach of every amateur who has mastered the manipulation of Velox paper. The processes of printing, developing, and fixing are essentially the same, the only fundamental difference being that in one case the sensitive emulsion is on paper, in the other on film. In fact, my own practice has been to make prints and slides at the same time. If the print comes up to expectations I go ahead and make a slide from the same negative. In such a case, however, two trays of developer should be prepared. For best results require a proportion of one part Nepera solution to two parts water for slides, while 1:4 is the correct proportion for Velox paper.

Every negative that will yield a good print on Special Velox will make a good Velox lantern slide, and while a very thin or flat negative will not produce a brilliant lantern slide, it will nevertheless make a slide that will be better than a contact print.



In general, it will be found that the more vigorous the negative the more brilliant will be the slide.

To begin; select a good snappy negative with lots of detail. Following the makers' instruction, you may put it into the printing-frame as you would in making print, then place a Velox film over it (sensitive side down) as you would apiece of Velox paper, clamp the frame, and print. There is no difficulty, by the way, in distinguishing the sensitive side, as this is indicated for you on the packet.

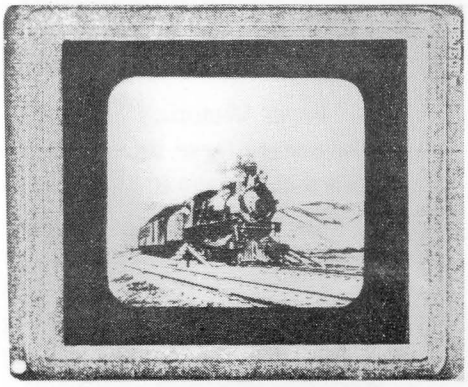
Certain difficulties with printing in this manner have let me to follow a much simpler method. Especially with small film negatives, I have found that negative and slide-film sometimes get disarranged before I can clamp the back on. So I have discarded the frame in printing almost entirely. I take the glass out of the frame, adjust negative and film upon it by transmitted light (from a distance), put the frame-back or an old plate covered with black paper over the negative and film, and then expose by holding glass and frame back in position by pressure of the fingers at each end.

This might be a poor method if you had a case of "nerves"; yet, for myself, I find that I can thus work much better and quicker than by fussing around with the frame. I have never yet spoiled a film by movement, and I always get the horizontals and verticals parallel with the edges of the film, a most important matter, for otherwise the picture will show up on the screen out of plumb, like a poorly-trimmed print.

At first, but only at first, it is a little hard to judge the proper density of a slide. This you will have to learn by practice. for a sunlit scene with clear sky the finished slide should show the sky-part entirely transparent, with no trace of fog, and with snappy detail in the shadows. To secure this snap you must leave the slide in the developer fully three minutes. If at the end of three minutes the slide is too dense it was

over-printed, and if not dense enough it was under-printed. On removing your slide from the hypo you can judge its density best by looking through it at a piece of white paper which catches the light from the Welsbach.

When they are fixed, was the slides for one hour in running water, after which each slide as it is taken out should be separately rinsed in a gentle stream to rid it of any specks or particles that may adhere. The slides may then be put away to dry.



Before you frame the slides you can, if you like, put them through the varnish bath, drying them in the same manner as before. The varnish comes ready prepared, and may be used over and over. It is not a mussy preparation. A varnished film may be handled without danger from fingermarks, for you can wipe off any such marks with a damp cloth. But if you intend to color the slides, which you can do by following the directions that come with Velox Water Color Stamps, the varnishing must be postponed until after the coloring, as the color will not adhere to the varnished surface.

The mounting and framing is the easiest job of all. All you need to do is to follow the simple directions that come with the frames. Use liquid glue, not paste. The tube glue that comes with a needle stopper is the handiest thing.

I have made some hundreds of Velox lantern slides, and have found the results so quick and sure that I wouldn't go back to glass slides for the world. Besides, the films never break and they have almost no weight.

Submitted by
JOE AND ALICE KOCH

Magic-lantern show, madrigals part of a Witte holiday weekend

By Ed Conroy

Special to the Express-News, Dec. 1990

Should your idea of a pleasant holiday-weekend afternoon involve an indoor event, the Witte Museum has an offering that should prove of wide interest.

In conjunction with its exhibit, "The Magic Lantern: From Victoria to the Flappers," the Witte will present an original 19th century magic lantern show, "The Magic of Christmas."

Utilizing authentic equipment and sporting period costumes from the 1860s, magic-lantern enthusiasts Terry and Debbie Borton will present a fascinating look at images from American Christmases of the 1840s, 1860s, and 1880s.

Terry Borton, editor in chief for Field publications, publishers of *My Weekly Reader*, particularly utilizes the images of Joseph Boggs Beale, arguably the most popular of all 19th century American magic-lantern artists.

"The Magic of Christmas' is scheduled for Saturday at 1 and 3 p.m. and Sunday at 1 p.m. The shows are free with museum admission with seating on a first-come, first-served basis. Call 978-8100, ext. 2127.

This will be a particularly colorful weekend at the Witte, for the Merrie Court Singers madrigal group makes its Christmas appearance at 2 p.m. Saturday.

This group of nine acappella singers, attired in costumes from the 16th and 17th centuries, will present songs from the Renaissance to the present, including unusual numbers such as the Ukrainian "Carol of the Bells" and some humorous selections for P.D.Q. Bach.

continued page 8

Terry and Debbie Borton

Witte Holiday weekend cont.

As with "The Magic of Christmas," this performance is free with museum admission.

San Antonio collector Jack Judson demonstrates a magic lantern, the subject of the current exhibit at the Witte Museum.

Public Relations Department News Release

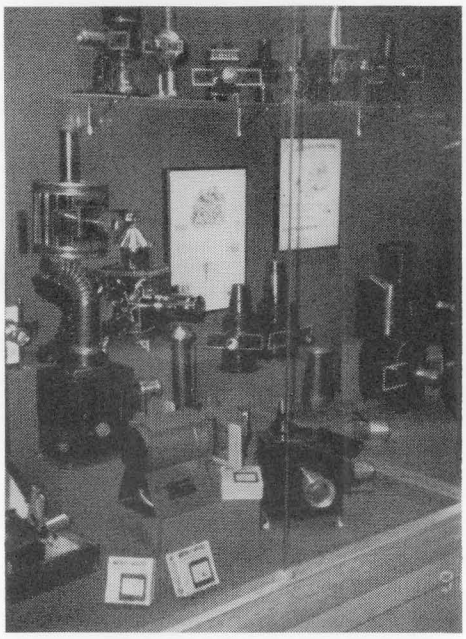
The San Antonio Museum Association

Victorian Magic Lanterns on Display at Witte Museum

Magic lanterns, the forerunner of film, television and special effects, are on display at the Witte Museum, 3801 Broadway, San Antonio, Texas. "The Magic Lantern: From Victoria to Flappers" will feature magic lanterns dating from 1850 to the 1920's, which were used by touring professional entertainers, in universities, as a child's toy and in the home for family entertainment.

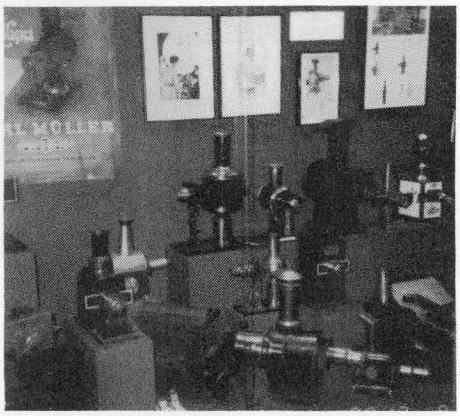
Encased in wooden boxes with gleaming brass or copper decoration, magic lanterns used a light source such as an oil lamp or candle to project hand-painted images through glass. Two or more lanterns could be used together to produce astonishing "dissolving views" and other special effects in which one scene magically transformed into another. Mechanical slides, activated by slipping glasses, gears and levers simulated motion on the screen. The lanternists usually provided a florid commentary, with an assistant making mood music on a hand-operated organette or creating clamorous sound effects.

Developed in the 1600's, magic lanterns were widely used until the early 20th century, when they were eclipsed by the growing popularity of the cinema. Employed by priests, magicians and revolutionaries to incite audiences with views of devils or spirit figures, their popularity spread like wildfire by

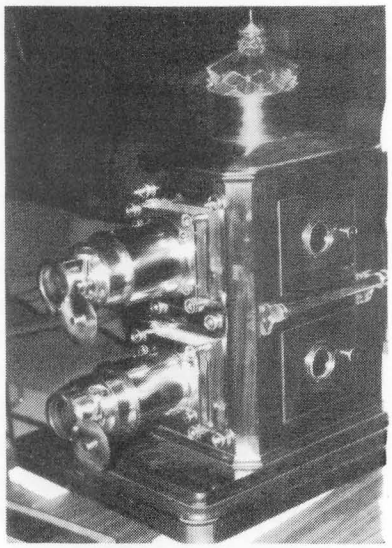


the 1800's. Itinerant performers, lanterns strapped upon their backs, roamed the countryside, plying their craft in towns and villages. Families flocked to see these "magical lantern shows" which featured such diverse subjects as travelogues, temperance stories, moral lessons, nursery tales and comic views. Later, theatres, churches and universities used magic lanterns to illustrate stories which could be religious, educational or purely entertaining—the precursor of moving pictures.

On loan from collector Jack Judson of San Antonio, "The Magic Lantern: From Victoria to the Flappers," showcases these intriguing devices along with vintage advertisements and authentic Victorian scenes. A special vignette of the Steves family parlor from the turn of the century contains period furniture, clothing and a magic lantern projecting the family's slides of early San Antonio. Four continuous visual presentations provide visitors the opportunity to see and experience the wonder of magic lanterns for themselves.



On display through February 28, the exhibition is made possible by Bolner Fiesta Products, Inc., Lynwood Farms and the Clifton J. Bolner Family. Admission prices are $4 for adults, $2 for senior citizens, and $1.75 for children ages 4-11. Children under 3 are free.



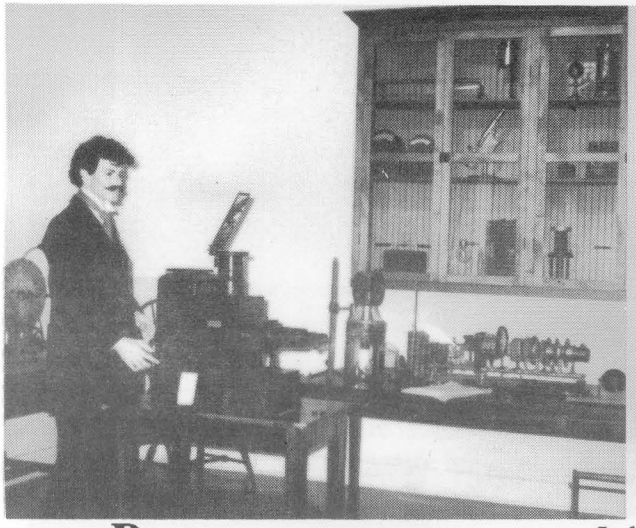
San Antonio Light Friday December,7, 1990

LEARN STORY BEHIND LIMELIGHT

Magic Lantern Show Enlightens Museum Visitors

EXHIBIT HELD OVER UNTIL SEPT.

By Larry Ratliff Film critic



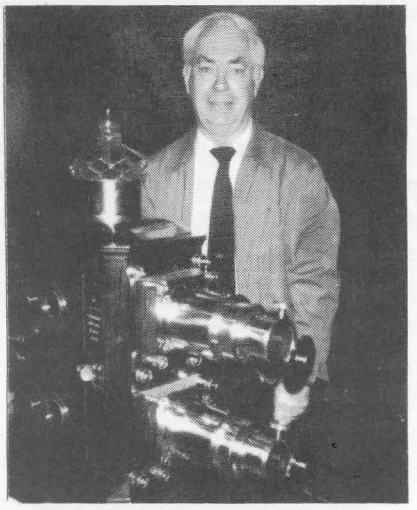
Before high-tech times. Before cinemascope. In fact, before cinema itself, audiences gasped at the wonder of projected images from magic lanterns.

The devices were at first used primarily for bewitching and fortune telling. These weren't the kind of magic lamps Aladdin rubbed to produce a genie, but image lamps itinerant entertainers lugged across the European countryside as early as the 17th century.

"Magic Lanterns: From Victoria to the Flappers" will light up the Witte Museum and enlighten visitors beginning Friday and running through Feb. 28. On loan from San Antonio collector Jack Judson, Jr., the fascinating exhibit will showcase the intriguing devices along with vintage advertisements and authentic Victorian scenes.

Judson, who admits to being "near-possessed" with collecting the precursors to cinema, says the holidays were a favorite subject for magic lantern shows. With that theme in mind, a diorama in the museum's main floor gallery will set a magic lantern in a Victorian Christmas scene through Jan. 1. Magic lanterns were widely in use until the early 20th century, when they were eclipsed by the growing popularity of moving pictures. In their earliest, basic forms, the lanterns were used by priests, magicians and revolutionaries to incite audiences with views of devils and spiritual figures.

In the mid-1700's, itinerant entertainers wandered the European countryside. They performed at wayside inns, fairs and even public hangings. It was customary for the lanternist to provide animated commentary along with his hand-painted glass slides.



Jack Judson, President of the Magic Lantern Society of the United States and Canada

About 250 pieces, representing half of Judson's collection, transforms the museum's upstairs into a wonderland from the past. Lanterns, hand-painted and photographed glass slides, and other artifacts have been gathered from the United States, France, Germany and Austria.

continued page 10

Shows at Witte Museum
continued from page 2

"A Jesuit priest, Fr. Athanasius Kircher, was the first person to publish information and drawings about the magic lantern. That was in 1646," he said. "The book's title was, Ars Magna Lucis et Umbrae."

A painting of the Jesuit is displayed in the magic lantern exhibition at the Witte Museum. The frame around the lantern priest's picture is covered with inscriptions - "in Latin, naturally," Jack explains.

Before the advent of modern slide shows and videos as audio visual aids, nuns and priests in parochial schools and universities depended on the magic lantern to demonstrate biblical stories, temperance lectures, and religious instruction. They were also used by magicians and revolutionaries to incite audiences with views of devils and spirit figures.

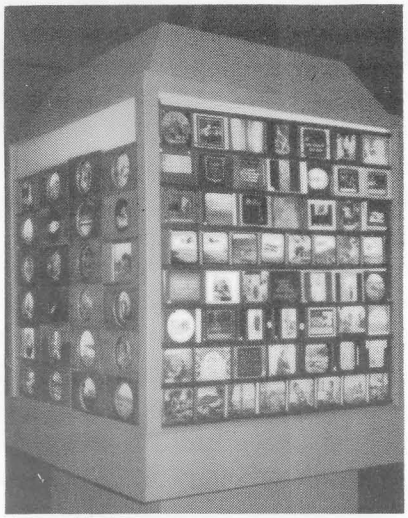
A visit to the Witte's magic lantern exhibition will provide unusual entertainment and a "feel" of the days before moving pictures. A unique outing to bridge the years between someone old and someone young.

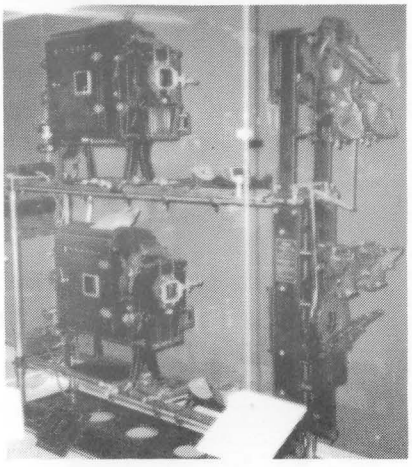
Story behind limelight
continued from page 9

The light itself came first from candles, then sperm whale oil. Later, it progressed to "Limelight," a powerful form of illumination generated by burning together a highly explosive mixture of hydrogen and oxygen gases. The mixed jet toasted a cylinder of white lime.

Judson will present a short history and demonstrate a magic lantern at 1 p.m. and 3 p.m. Saturday and Sunday. Joining Judson will be Ganahl Walker, a relative of this city's Steves family, who will present some of the family's historic slides of San Antonio at the turn of the century.

Terry and Debbie Borton of Connecticut will perform their holiday show, "The Magic of Christmas," Dec. 15-16. Images of Christmases past will feature the slides of Joseph Boggs Beale, America's foremost magic lantern slide artist.





Magazine Report

A new magazine has made its way to the public eye. I became aware of Joe Franklin's Nostalgia Magazine as I free leafed through Volume 11, No. 1, March, 1991 at a local drugstore.

Members of the Magic Lantern Society might well believe Elaine Gerdine, a New York freelance writer, had the Society members in mind when she wrote the delightful article entitled Lights-Camera- Caption, which has to do with the turn of the century Illustrated Song Series. The writer describes the "Singing Song Slides" with an elan which comes with the flush of personal discovery.

This magazine feature is illustrated profusely with colorful slide images well known to most of us. Such images supplied by the Marnan Collection, (the Bergh sisters of this Society), Max Morath, (Nomacks, Inc.) and Fred and Meg Karlin, film composers. Most all the John Ripley Collection of Illustrated Song Slides is now owned by this group of people.

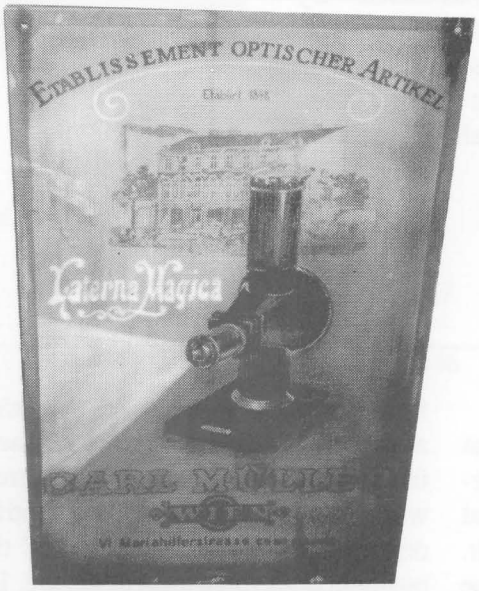
The fact filled article describes in fresh language what most of we Society members are familiar with: the Nickelodeons: the projectionist; the illustrator; the pianist and, of course, details concerning the commercial interests which drove the Illustrated Song Slides into being part and parcel of the entertainment medium back when the Gaslight era was coming to an end.

The writer even sheds the light of discovery on an old dark problem which confronted every pianist who was required to play hour after hour in the storefront theaters. To we ordinary people 'relief' might be spelled as in Pepto Bismol. To the hardworking pianists of the Nickelodeon days, relief was a garden hose which led from under the piano keyboard to the outside of the building. Indeed!

The information contained in Lights-Camera-Caption combined with Ripley's own article entitled Look In Your Own Backyard recently published in the society Gazette, Vol. 1, No. 2, nearly completes the story as to how Ripley became involved with the Illustrated Song series early in the decade of the Dirty Thirties.

I urge an effort on the part of all Society members to obtain the March, 1991 edition of Joe Franklin's Nostalgia Magazine. It will add color to your collection. And that is good enough for...

The Old Projectionist.



Atlanta's Restored Cyclorama

By Bob Bishop

For those Magic Lantern Society members who have an interest in the greater audio/visual medium there is an excellent article published in the Civil War Times Illustrated, January, February, 1991.

This collateral article written by Chip Carter, an Atlanta based syndicated newspaper writer describes the Cyclorama of Atlanta: it's origin, it's decay as well as the causes of that nearly terminal decay. The writer gives some fascinating detail on early day methods of preservation and how that same preservation effort led to later deterioration of the Cyclorama.

One interesting preservation effort entailed the use of buttermilk to coat the entire 2000 foot painting of the Battle of Atlanta in order to tone down the shine from the previous use of a coating of linseed oil. When the buttermilk evaporated it left a residue of what may only be described as elemental cheese, which in later years attracted any manner of insects and rodents that literally ate great holes in the linen of the Cyclorama.

This article in the Civil War Times is an interesting, fact filled, entertaining account about the Atlanta Cyclorama, one of possibly but a score of such devices left in the world today.

"Is That What I Think It Is?"

By Ralph Shape

That was my thought as I did a double take to this scene. There on a plaque on the front of a building on the main street of Belgrade, Yugoslavia was a magic lantern. It was to commemorate the first showing of a motion picture in the Balkans on June 7, 1896, five months after the first showing in the "Grand Cafe" in Paris. This stirred up my interest and encouraged additional research. After all, every American knows that Thomas Edison invented the movies. Well, didn't he?

Thomas Edison was indeed a brilliant man. However, many of his inventions were the result of many workers moving forward on an idea. It was quite acceptable for him to take credit for the results of those working under him. Many people were frantically working towards the development of pictures that would move and a means to project them. Edison's assistant, W.L. Dickson, wanted to concentrate on projecting the pictures on to a large screen but Edison was more interested in speed and profit so the efforts were to develop the "kinetoscope", a peep-box which could be viewed by only one viewer at a time. The kinetoscope proved to be quite a hit at the World's Fair in Chicago in 1893. Edison had patented the device but later found he had carelessly neglected to patent it abroad. The Latham brothers began their own efforts to project onto a screen. Edison soon realized the threat of the screened film and moved ahead. By buying up a patent from Thomas Armat, he was able to overcome the projection problems and he developed his "vitascope". His first public demonstration was held in Koster & Bial's Music Hall in New York on April 23, 1896.

Photo Era Magazine 1909

From the Topeka Capital-Journal
Friday, February 8, 1991

Ripley Turns 96, BELIEVE IT OR NOT

By Phil Anderson The Capital-Journal

Of his accomplishments, Ripley considers his work in rescuing illustrated song slides from oblivion as his major historical contribution. His effort landed him in the national limelight.

Song slides commonly were shown at motion picture theaters between reel changes prior to 1917.

Ripley has delighted in sharing his historical findings with Topeka-area residents. Much of his collection is housed in the Topeka room of the Topeka Public Library. A recent addition is a collection of his memoirs, which he originally wrote for his family.

Happy Birthday, John

Bausch Obit 1909

Henry Bausch

In the death, March 2, 1909, at Augusta, GA., of Henry Bausch, vice-president of the Bausch & Lomb Optical Co., that firm sustains a severe loss. Mr. Bausch was born fifty years ago, the third son of Mr. & Mrs. J.J. Bausch, and was a graduate of Cornell University. In 1875 he entered the Bausch & Lomb factory, beginning his career by working at the bench, so learning the business from the ground up. His special interest was in the microscopic and scientific department, to which branch of the business he devoted most of his life. He was prominently identified with the municipal, charitable and philanthropic affairs of his native city - Rochester, N.Y. In his daily vocation he exhibited notable industry and fidelity to duty and won the affection and esteem of his employees by his kindness and sense of justice. Resolutions of sympathy were adopted by the factory employees, and by the various organizations with which he was connected.

THE MAGIC LANTERN SOCIETY OF THE UNITED STATES AND CANADA

FINANCIAL REPORT

OCTOBER 31, 1990

BALANCE - NOVEMBER 1, 1989		$ 3983.90
INCOME		
DUES		
2	1989 @ $15.00	$ 30.00
119	1990 @ $20.00	$2380.00
5	1990 COMMERCIAL @ $25.00	$ 125.00
2	1991 @ $20.00	$ 40.00
1	1991 COMMERCIAL @ $25.00	$ 25.00
TOTAL DUES		$ 2600.00
INCOME FROM 1989 SEATTLE CONVENTION		$ 50.00
INCOME FROM 1990 BRITISH CONVENTION		$ 220.22
BANK INTEREST		$ 168.16
SALE OF SOCIETY INVENTORY		$ 163.25
TOTAL INCOME		$3201.63
EXPENSES		
PUBLISHING EXPENSES		$ 2655.74
POSTAGE		$ 275.30
BRITISH CONVENTION EXPENSES		$ 190.79
STATIONARY		$ 182.27
BANK SERVICE CHARGE		$ 43.69
LOSS FROM FOREIGN EXCHANGE ON DUES		$ 4.28
TOTAL EXPENSES		$3352.07
BALANCE NOVEMBER 1, 1990		**$3833.46**

Secretary/Treasurer
Bob Hall

The Membership

I just finished compiling the information for the 1991 Membership Directory. As I did this, there were a number of things I found interesting.

As of May 1, 1991 we have 111 regular and 3 institutional members. Not only do we live in the United States and Canada, but we also come from England, France, Australia and the Netherlands.

New York state has the largest number of members, seventeen, and New York city the largest number of members of any city, six. Seattle, WA has four members, San Francisco, CA, Minneapolis, MN, Seadale, N.Y., Toronto, Ontario and London each have two members.

Members come from Cave Creek, Phoenix and Tucson, Arizona; Cardiff, Los Angeles, Malibu, Montecilo, Novato, San Diego, San Francisco, San Marino and Tiburon, California. In Canada members live in Wendin Junction, Nova Scotia; Ottawa, Port Dover, and Toronto, Ontario and White Horse, Yukon Territory. Members are in Haddon and Suffield, Connecticut.

England has twelve members in Bristol, Avon; Nutty, East Essex; Barkingside, Essex; Arbisford, Hampshire; Grovesend, Kent; Newbold Verdon, Leicestu; London; Kings Lynn, Norfolk; Burton-on-Trent, Staffordshire; Ipswich, Suffolk; and Little Hampton, Sussex.

continued page 14

Members continued

Society members live in St. Augustine and St. Petersburg, Florida.

We are represented by a member in Cleres, France.

The lantern bug has bitten members in Atlanta, Georgia; Des Moines, Iowa; Arlington Heights and Savanna, Georgia; Indianapolis, Indiana; Prairie Village, Topeka and Wichita, Kansas; Chestnut Hill, Hudson, Millis, Watertown and Williamstown, Massachusetts; Chevy Chase and Silver Spring, Maryland; Bloomfield Hills, Michigan; Minneapolis, Minnesota; Des Peres and Liberty, Missouri; and Great Falls, Montana.

The land of the dikes and windmills is represented by a member in Olinere, The Netherlands.

The rest of the members come from Chapel Hill, North Carolina; Cherry Hill and Sparta, New Jersey; Bethspage, Brewster, Farmingdale, Glens Folk, Hastings-on-Hudson, Hewlett, Levettown, New York, Rochester, Scarsdale and White Stone, New York; Cincinnati, Cleveland Heights, Elyria, Galloway and Solon, Ohio; Portland, Oregon; Allentown, Bangor, Glensshow, Kennett Square, and Philadelphia, Pennsylvania; Columbia, South Carolina; Abelene, San Antonio, Sherman, and Victoria, Texas; Ivy and Troutville, Virginia; Auburn, Des Moines, East Wenatchee, Gig Harbor, Kent, Puyallup, Renton and Seattle, Washington; Fon du Lac, Wisconsin; and Alpine, Wyoming.

Many members do not limit themselves to just magic lanterns. A number are interested in optical toys, persistence of vision and early motion pictures related to the Magic Lantern.

Twenty eight of us give shows, fifty one do not, five would like to and twenty seven have no comments.

We are a diverse group, differing in occupation, interests and activity. Some of us like to collect any and all, others to collect only those specific items. Some like to show others to acquire. However, the thing that ties us together is that wonderfully mysterious, exciting, beautiful MAGIC LANTERN.

Here's to another great year of lanterning.

Bob Hall

Northwest Group Promotes Society

The Northwest corner of the Magic Lantern Society met in December 1990 and March and May of 1991. Additional meetings are scheduled for August, October and December of this year.

The group participated in having a display table at the April 27th Camera Show, at Kent Commons, put on by the Puget Sound Photographic Collectors Club. NW Members were at the all day show to share the magic lantern with others and communicate the purpose of the society.

Recent shows given:
Koch's — Rotary Club, Sumner, WA, Daughters of Pioneers, Sumner, Opening of Auburn Centennial, Des Moines Historical Society, Auburn Senior Center.
John Potter gave one for Dennis's special ed. class.

Part of the Northwest group at their December meeting

My Love Affair With the Magic Lantern

by Robert D. Hall

My first year of teaching began in Kendrick, Idaho in 1957. One of the highlights of that year was an invitation extended to my wife and me for an evening of entertainment at the home of my principal, Keith Clear. We had pizza for our meal (truly the choice of discerning diners used to the finer things in life) and the entertainment consisted of listening to cylinder records on an Edison phonograph and viewing pictures projected from a Lanterna Magica that had belonged to Keith's aunt. As is the custom in small towns, we submitted the information to the local paper and the evening's activities appeared as a major social event in the next week's edition. It was truly a memorable occasion.

Thirty years later, when attending an estate sale down the road, I happened across a box with the words "Magic Lantern" printed on the outside. Inside I found treasures beyond belief! For $40 I purchased a lantern, slides, slide binding vice, and various other ephemera including directions for use in four languages, German, French, English, and Spanish. the English directions read:

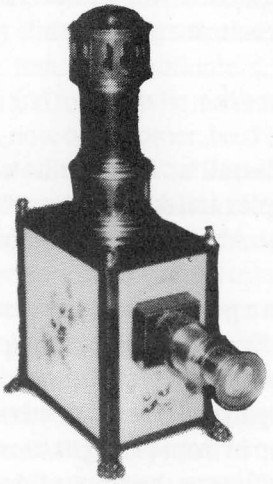
The lantern should be placed on a table at a distance of 3-5 feet from a white surface such as a wall or cloth. See that the wick of the lamp is cut straight, and light same, allowing the flame to burn as bright as possible without smoking. The lamp is then returned to the lantern, so that the wick screw is on the side, allowing the lamp to be regulated from the outside. The pictures must be introduced into the lantern upside down; now the lenses can be correctly focussed by working them backwards and forwards, until the clearest projection is obtained on the white surface. The nearer the lantern is brought to the wall, the smaller and clearer the projection will be, the further it is taken away the larger will be the picture and of course it will be less clear. It is necessary when the lantern is used to have the room perfectly dark, so that the picture may appear as clear as possible.

Thus began my love affair with the magic lantern and the bug also bit my wife.

One important item was missing from the initial purchase. The light source for this projector was a small kerosene lamp and the lamp had no container which holds the kerosene. In searching for a part, we ran across an antique dealer in Seattle, who gave us an address for a collectors' club in England. We sent a letter to the address given asking about getting a replacement container. The answer came back stating that what we wanted was a "fount," that we probably would never find one, and if we wished we could join the club. We joined the Magic Lantern Society of Great Britain even though our "collection" consisted of one lantern, and it was incomplete.

Our name, as new members, was printed in the next newsletter and we soon got a call from a fellow in Seattle, bob Bishop, who informed us that an American Association existed and invited us to the next regional meeting. We later found out they were all a bit disappointed when they met us. Since we came to them by way of the British society, they were expecting Britains, not native Washingtonians.

Many lanterns later, I am now the secretary/treasurer of the Magic Lantern Society of the United States and Canada. Our membership is approximately 130 collectors. One of our sources for projectors and slides is photographic shows. We know there are many of you out there who have developed a side interest in magic lanterns. If you would like more information about or organization. Please contact me at 3321 114th St. N.W., Gig Harbor, Washington 98335, or call evenings (206) 851-8566.



Question's Lanternist's Asked

1909 PHOTO ERA MAGAZINE

Slides; 5x7 Outfit. - S.S.W., Blackshear, GA., asked:
(1) Please recommend materials for making slides from postcard negatives.

(2) Give the name of some good book on slide making.

(3) Give information about coloring slides.

(4) Give names of good general textbooks on photography.

(5) What is your idea of a good, all- around 5x7 camera with anastigmat lens?

Ans. (1) For printing slides by contact from a selected small portion of the landscape negatives you will need a special lanternslide printing frame, which you will find cataloged by most of the large stockhouses. A simple form is the Ideal (B. & L.) which sells for 40 cents. Either gaslight or the usual rapid slide plates can be used for contact printing. The Wellington S.C.P. slides are worked just like gaslight paper and the lantern plates of other makers like bromide paper, using orange light. For making slides by reduction, a long-bellows camera must be used to project the reduced image on the slide, the process being the opposite of enlarging in that the distance from negative to lens is greater than that from lens to slide. Lanternslide attachments for use with the ordinary or the special enlarging easels are cataloged, or you can construct suitable apparatus yourself. A sliding stand to hold the slide plate is the main requisite. Complete outfit of beautiful workmanship can be bought from several of the large dealers.

(2) Handbook No. 9 covers contact slides. Photo-Miniatures Nos. 9 and 83, 25 cents each, are good.

(3) See (2).

(4). Cassell's "Cyclopedia of Photography," $4.10 postpaid; "Photography; Its Principles and Applications," by Alfred Watkins, $2.25 postpaid; and "The British Journal Almanac," which contains short directions and formulas for toning, etc.

(5) Get a good triple-extension folding or view camera and convertible anastigmat lens. Some prefer the compactness of the folding-box style, others the larger frontboard, greater latitude of movements, etc., of the view box. We incline to the latter, particularly when it is to be used for enlarging and reducing, as it is easy to fix it up in front of a light source and arrange a baseboard to carry the easel in strict parallelism to the front of the camera.

More Slide Questions

1909 PHOTO ERA MAGAZINE

Flashbags; Slides By Reduction; Powders. - R.D.Y., Northfield, Minn., asked:

(1) What is the best cloth to use for a flashbag?

(2) What is the chemical formula for fireproofing the cloth?

(3) To what extent does a flashbag cut off light, as compared to an open flash?

(4) Can lanternslides be made by projecting the picture directly upon the lantern-plate, and if so, is this better than copying a print on a negative of lantern size and making the slide by contact?

(5) What flashpowder gives the most light for a given weight of powder?

(6) For average work, has the extra fast grade of powder any advantage over the normal grade?
Ans.
(1) and (2) See Handbook No. 3, under the flashlight section.

(3) From 25 to 50 per cent of the light is lost, but the diffusion compensates partly, by making a smaller flash spread well, so a fair average would probably be about 15 per cent loss.

(4) Yes; this is the best possible way.

(5) Pure magnesium. The strength of a compound powder varies directly as its magnesium content.

(6) The slow grades are preferable in almost all cases.

Back Issues Available

There are a number of back issues of the Societies publications available. These may be obtained by sending $3.00 for each issue wanted to Robert Hall, 3321 114th N.W., Gig Harbor, WA 98335.
Issues available are:

The ML Bulletin	Vol. IV #4 Jan. 1983
	Vol. V #2 June 1983
	Vol. V #3 Dec. 1983
The Magic Lantern Bulletin	Vol. V #4 Mar.1984
	Vol. VI #2 Dec.1984
	Vol. VI #3 &4 April.1985
	Vol. VII #1 July 1985
	Vol. VII #2 No Publish Date
	Vol. VII #3 Nov. 1985
	Vol. VII #4 Mar. 1986
	Vol. VII #1 June 1986
	Vol. XVII #1 Oct. 1987
	Vol. 18 #1 April 1988
	Vol. 18 #3 Nov. 1988
	Vol. 19 #1 May 1989
Magic Lantern Gazette	Vol. I #1 Fall 1989
	Vol. I #2 Winter 1989
	Vol. 2 #1 Spring 1990
	Vol. 2 #2(labeled Vol. 1#2) Fall 1990

Playback

by Colin B. Fryer

It was a lovely warm summers day. The temperature was in the mid 70's and there was not a cloud in the sky. I had just finished my lunch and was sitting on a patio chair with a glass of Haberschlachter Trollinger, a few bottles of which I had brought home from Southern Germany.

I must have been there for about fifteen minutes before I noticed somebody sitting on the chair next to mine. At first I really didn't take too much notice, vaguely thinking it was the effects of the wine; or my wife, or one of my daughters. But I pulled up sharply when she began to speak.

"Do you remember the times we would walk by the river in weather like this? We were only kids; but we had some great times, although we didn't always think so.

"And do you remember that shop in the High Street - we called it the Old Magic Lantern Shop - you always kept wanting to go into?"

"Yes. How could I possibly forget. That was a fascinating shop that was. If my memory serves me rightly, it was owned by a German lady. Her name was Hanna Probst, I believe. She stocked every conceivable optical and meteorological instrument - telescopes, microscopes, and magic lanterns, watches and chronometers, freely on display. She didn't object if you touched them. And of course, there were hundreds and hundreds of slides. I can even remember the names of some of them; "The Adventures of Baron Munchausen", "Slum Life in our Great Cities", "Atlantic Liners", "Reuben Davidger" and temperance ones by the score."

"And funny ones for children too: a man swallowing a mouse, a bearded man with a growing nose, and Mr. Punch with moving eyes. I think that it was in that shop that uncle used to get most of his slides. I particularly remember a clown one. We were all sitting in the dark when suddenly a large circle of light appeared on the sheet hung against the wall, and on to this, silently and effortlessly slid the clown. For a second or two he remained motionless, then backwards and forwards he moved, now on one leg, now on the other, he skipped and hopped with the most consumate ease. There was never such a clown! I can see him now. He was dressed in buttercup yellow, with a tall hat to match, and despite all his capers he remained flawlessly immaculate. Even when at the conclusion of his performance he stood on his hands, his brilliant hat with its three scarlet pom-poms remained securely in place. Then, as swiftly and miraculously as he appeared, he vanished."

continued page 18

Playback Continued from page 17

"The slides I remember best was a set called, I think, "Immaturity". They told the story of a young soldier returning home after serving in Zululand, Sudan or somewhere, only to find both of his parents had died in a cholera epidemic - which was very common in those days. Having no home to go to, he was forced to stay with an aged aunt and uncle, who together with their son - the scion of a loveless marriage - managed to eke out a living on a lonely farm in Arragon Veg - I could never forget that name - in the Isle of Man.

"The year he arrived there, it was very cold, showers of sleet and snow fell right up to the beginning of May.

"The whole of the countryside about the farm was alive with ghost stories, legends and the like, which he thought was the idle gossip of farmers and their wives. I recall the slides showed that each farmer had a variant of the same tale - the reappearance of the ghost of a young woman who had been cruelly tortured and put to death by a gang of brigands or pirates some 300 years ago.

"Life on the farm bored him, so it was not surprising that he went to find friends elsewhere. It was after a visit to one of these newly made friends that he was returning to the farm along the quiet country road. It was at night - a dark and misty night: no moon and very cold.

"Suddenly he gave a start. I remember the slides made it quite plain that he could hear a noise which was getting louder and louder. He shone his lantern into the inky darkness, but there was nothing. He stiffened. Louder and louder the noise became, until it seemed to be right on top of him. Cold sweat was beginning to trickle down the middle of his spine. He could, just now, make out the shadowy figure of a young woman. The noise was terrific: it was bursting his eardrums. The young woman was coming towards him. He screamed. Suddenly - there was nothing. No noise, no woman - nothing. He turned on his heels and ran as fast as his legs could carry him."

There was a pause. I looked at her. But the chair was empty. She had vanished too. The illusion has passed...I rubbed my eyes; but so vivid had been my fancy that I now felt worn out. Quite worn out. And I had spilt some wine on to my shirt.

WANTED

Lantern slides of the following topics:

- Movie Coming Attraction
- Old Wild West - Buffalo Bill, Outlaws, Cowboys, Indians, Other.
- Magic

I have other slides to trade, or I will buy.

Please contact
Steve Cash
472 Brighton Ave.
Cardiff, CA 92007
(619) 94407972

FOR SALE

Hand-colored, photographic lantern slides 3 1/4" x 4"

Trips taken from 1929-1933, virtually all original views, many pastoral scenes, fine detail.

90 slides of "Hill Towns of Italy", environs of Amalfi, Assisi, Florence, Naples, Rome, Venice and Verona

80 slides of France, unlabeled

10 slides of North Africa, environs of Tunis and Tripoli

In two sturdy, black, partitioned, carrying cases with country names imprinted.

For Sale one black metal lantern slide projector, age unknown, Bausch & Lomb lens, in black metal box with handle.

Please call for further information:
San Francisco, (415) 751-1150
Kathleen Gricius
645 8th Avenue
San Francisco, CA 94118

WANTED INFORMATION

About the following eight books on various topics about Magic Lanterns and slides from George Routledge and Sons Ltd.,6874 Carter Lane, Ludgate Hill, London, E.C.

The Lantern, and How to Use It
The Magic Lantern
The Optical Lantern and Acces sories
The Optical Lantern
Modern Magic Lanterns and their Management
Lantern Slides
Lantern Slide Making
Lantern Slide Manual

I am wondering if any of the members have seen, or heard of or have any of these books. If someone has any of them I'd be interested in obtaining a photocopy of them (I will cover all costs)

Lawrence Spencer
Site 14, Box 5, RR#2
Windsor Jctn., N.S.,
Canada BON 2VO

Reprinted from Rotunda Vol 15 No 8 September 1990

- A publication of the American Museum of Natural History

The Museum And The Magic Lantern

Tuesday, October 2 7:00 p.m. Kaufmann Theater Free

In the days before color motion pictures, television, and videocassettes, the Museum provided glimpses of foreign lands and peoples through its lantern slide lectures. Countless teachers and schoolchildren, along with the general public, were entertained and informed by magic lantern shows.

The Museum and the Magic Lantern will project a selection of hand- colored original glass lantern slides from the Library's collection of over 50,000 slides. The program will re-create portions of some of the turn-of-the-century programs given by the Museum's founder Albert S. Bickmore, who was a pioneer in public visual instruction.

From faraway places and exotic peoples to Ellis Island portraits and views of the streets and buildings of old New York, these images offer romantic but accurate depictions. New York State flora and fauna will be highlighted as well as the changing face of the Museum and its advocates, including Theodore Roosevelt and John Burroughs.

Valerie Wheat, assistant librarian for reference and special collections, will host the show with assistance from lantern slide enthusiasts and collectors David and Muriel Tischler. The program marks the celebration of Archives Week (October 2-7) by the Archivists Roundtable of Metropolitan New York.

This program is sponsored by the Membership Office and is free and open to all Museum visitors. No tickets are necessary.

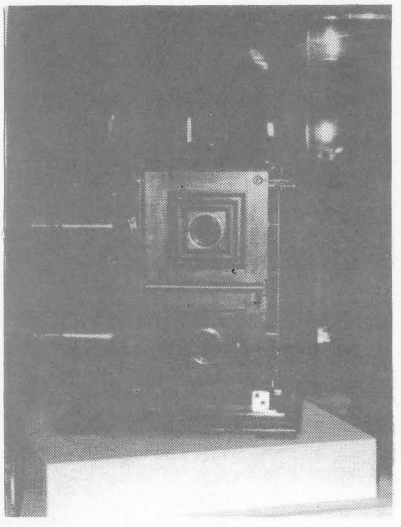
Professor Albert S. Bickmore...

A pioneer in the use of magic lantern shows for school and public education purposes.

David B. Tischler

We have sorted out about 50,000 uncataloged slides and from them, selected a few hundred that will be the nucleus of our show. (see adjoining article, "The Museum and the Magic Lantern"). At the show 20 persons elicited interest in more information and applications for the society.

We have also started to do research of Prof. Albert S. Bickmore, who was the founder of the museum, just after the civil war, and a pioneer in the use of magic lantern shows for school and public education purposes. We have read his unpublished autobiography and are starting to go through his correspondence. There are lots of interesting letters from photographers, slide manufacturers, schools, equipment suppliers, and other institutions. Enough, maybe, to write an article or two for the society.



WANTED

Any slides marked American Museum of Natural History, particularly if labeled "Manufactured under the direction of Prof. Albert S. Bickmore".

David B. Tischler
Farm to Market Road
Brewster, NY 10509

WANTED

Advertisement slides of the Aladdin Mantle Lamp Company
Sample slides shown.

Please contact
Steve Lolley
P.O. Box 217
Meriden, KS 66512

Make Your Evenings At Home Pleasant, WITH THE SOFT WHITE LIGHT OF THE
Aladdin KEROSENE MANTLE LAMP
Saves Eyesight — Saves Oil.
Distributor's Name Here.

Your Eyesight is Precious
Protect it by having the right kind of light
Aladdin WHITE LIGHT FROM KEROSENE
FREE TRIAL on request.
Distributor's Name Here.

CHEERFULNESS WHERE THERE'S AN
ALADDIN MANTLE LAMP
Burns Kerosene Coal Oil
Better Than Electric —
Uses Less Oil Than Old Style Lamp
FOR SALE BY
Distributors Name Here.

Lanternist's Epitaph

Blown upward out of sight, he sought the leak with candle light.

In memory of ELDON SHANNON, who was fatally burned by an exploding lantern. He had filled it full with Danforth's Fluid, "Non Explosive", but he blew it.